

# Intangible Cultural Heritage Update

## News and Notes on Newfoundland and Labrador's Intangible Cultural Heritage Program

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## Youth Heritage Forum '15

*By Alanna Wicks*

The Intangible Cultural Heritage office has always been interested in hearing from young people and learning what young people are up to in area of heritage, but now we want to start a bigger conversation!

Our mission is to bring together young people, ages 18-35, who have a vested interest in heritage or are involved in heritage organizations and community groups from across the Avalon Region to discuss all things heritage. We want to know what young people are working on in the community, what they are interested in seeing happen in the future, and what their main interests and concerns are.

We are currently planning a Youth Heritage Forum to take place March 7th, 2015. During the event participants will have the opportunity to hear talks from young people currently working in different areas of heritage, network with the heritage community, and have their voices heard! If you are a youth passionate about heritage, or are a heritage organization or community group that would like to have a representative involved please send along your nominations to the ICH Office.

Nominations can be made two ways,

1. Heritage organizations and community groups in the Avalon Region are invited to nominate 1-2 youth representatives to attend on behalf of their organization.
2. If you are a youth with a keen interest in heritage, you can nominate yourself to attend.

Please send nominations to Alanna Wicks at 1-888-739-1892 [Ex 5] or email [alanna@heritagefoundation.ca](mailto:alanna@heritagefoundation.ca)

## “Everything in its season”

*By Sharon King-Campbell*

Berkley Reynolds is from Salmon Cove, the youngest of Olive and Thomas Reynolds' 12 children. Recently, he's started a Facebook group called "You know you grew up in Salmon Cove, Newfoundland and Labrador if..." which now has more than 500 members. He says that whenever a new picture is put up on the group, he'll have a few comments right away, sharing memories and stories.

Before we had Facebook and other screen-based entertainment to fill our time, though, Berk and his friends and playmates always had lots to do, and it all depended on the season of the year.

In the winter, of course, there was sliding. Skating, and hockey, on Harry's Pond was popular. And if it was really too bad to be outdoors, there were board games and card games inside.

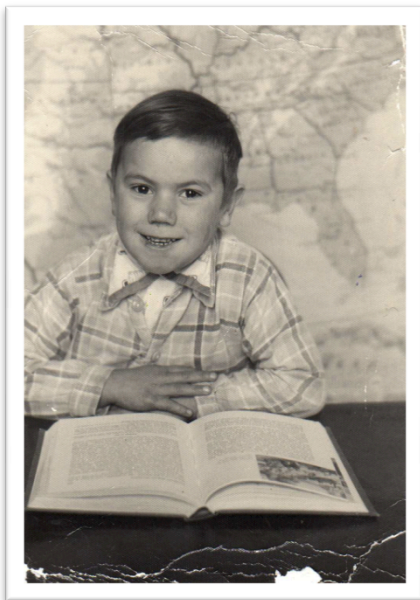
The card game was called "Rook". It had a special deck with four colours instead of suits and numbered from 1 to 14.

"It was called the Salvation Army Game. Our perception of it then was that cards, the regular diamonds hearts clubs and spades, were not as socially acceptable in a small protestant community back in the 50s.... The other ones... people perceived that you could gamble with them."

It wasn't until Berk left home that he learned games played with standard playing cards. It came as a surprise, then, when he came home from university to discover that his parents had known how to play 120s all along.

"And they would play forever. On the weekends we'd go home, and when it became 12 o'clock at night they'd say 'put the clock back an hour so that we don't have to play on Sunday'.

"That's being creative. That's thinking outside the box."



In the spring, the skipping ropes would come out, and the jacks, although, Berk says, those were mostly for the girls. In the summer, everyone spent their time out on the sands; Salmon Cove boasts a saltwater beach with a freshwater river, ideal for swimming.

Berk never had to look very far to find someone to play Hopscotch, Kick the Stone, Tiddly or Stretch with; there were so many children at his place and amongst his closest neighbours that he barely had to leave the yard.

"Growing up," he says, "Salmon Cove was probably 8 or 900 people, spread out... but you didn't always know the people down at the bottom of the cove."

Although, he did go down there every now and then.

"I guess we used to go down and steal their barrels on Bonfire Night."

Nothing was safe on Bonfire Night.

"But here was one lady, every year the boys would steal her barrels. Of course we're back now to the 50s, 60s.... And so she had this long hallway and her water barrels were out in the porch, and she was at the other end in the kitchen. And so she'd be

sitting down knitting. So if she was doing a sweater... she'd look down and do her row of knitting, and then she'd look up and check on her barrels. And now, two fellas, two of the boys, and I happen to know who they were... but one would get there and

signal that as soon as she started looking down to do her row of knitting which probably took 40 seconds or so, then, that was the clue and the other guy would take the barrel and run.

And so she'd come out, and: 'Them brazen articles have stolen my barrel again!' So the next day she'd be telling all the boys right? And one of them was the one that actually stole the barrel, but she says 'I knows you had nothing to do with it.' And he was as guilty as could be. So the next week was bonfire night.

So the bonfire was over by the old school, over by the brook, so she went over and took a rail off from the fence on the way over, and when she saw her barrel she recognized it, and here she is a little old lady - I don't know how old she was at that point - was with her rail, trying to knock her barrel off the bonfire. This happened every year."

*Berk Reynolds is a tradition-bearer who has volunteered to be part of the Hoist your Sails and Run project. If you are interested in sharing your memories of play and games during your childhood in Newfoundland, please contact me at 709-739-1892 ext 3 or a sharon@heritagefoundation.ca. Photos courtesy Berkley Reynolds.*



Memorial University Master of Arts, Folklore co-op students are seeking full-time, paid work terms of at least 12 weeks duration from May to August.

Co-op folklore students work in a wide range of areas including archiving, curating, cultural documentation, tourism, culture and economic development and festivals/public events.

Do you have a project or program that a public folklorist could contribute to over the summer?

Organizations that hire co-op students are eligible to apply for a wage subsidy to cover up to \$6/hr of the student's wage. More information is available at <http://www.mun.ca/coop/employers/funding/>. Applications are now being accepted from small business and non-profit organizations.

Contact Rebecca Newhook on (709) 864-4098 or [rnewhook@mun.ca](mailto:rnewhook@mun.ca) for more information.



# Safeguarding Fisheries Architecture in Newfoundland and Labrador

*By Dale Jarvis*

Fisheries architecture in Newfoundland and Labrador historically included a complex of buildings and structures referred to collectively as a “fishing premises” or “rooms.” The “stage” was the most important building, where fish was cut and prepared, followed by wooden fish-drying platforms called “flakes.” Often, these would be accompanied by another storehouse building, simply called a “store,” or a structure for the storage of nets and gear, oftentimes called a “net loft.” While these wooden structures are architecturally simple, they show a great individuality, and great deal of variety from location to location:

“While traditional fisheries sites across the province have many physical similarities, there are variations in fisheries architecture from one region to the next. For instance, stages in a community with steep cliffs might have quite long ‘shored up’ foundations to provide improved balance and stronger footholds. Our diverse coastline, varying harbour depths and the fish species processed in particular regions explain the element of variety in Newfoundland and Labrador’s fisheries heritage architecture” (*from* [www.fisheriesheritage.ca/fisheriesHeritage.asp](http://www.fisheriesheritage.ca/fisheriesHeritage.asp)).

Present day fishing premises are generally comprised of at least one building, the stage/storehouse, and a wharf. The physical forms of present day fishing stages have remained essentially unchanged from the days of the family fishery. However, relatively few premises have flakes, the wooden platforms for drying fish. This is due to two primary reasons: the process of drying has been modernized with mechanical methods; and there is only a small commercial market for dried salt fish. Many old buildings have been demolished or abandoned, though some new buildings have also been constructed from modern materials, and utilized for new purposes. Memorial University PhD candidate Adrian Morrison notes, for the community of Quidi Vidi:

“As historic example were washed away by the ocean or fell into disrepair they were continually rebuilt or replaced with similar versions constructed according to long established vernacular traditions.... Once a hub of the industrial fishery, some stages lost their relevance as economic centres with the decline of Newfoundland’s fisheries in the 1990s. The functions of the structures have changed. New contemporary stages often serve as centres of recreation rather than industry” (*from* “The Pittman Stage” in: Pocius and Wilson (eds.) Quidi Vidi Village: A Part of St. John’s, Apart from St. John’s).

Recognizing the rapid changes taking place to the vernacular building stock in the province following the cod moratorium, and concerned that many historic fishing buildings would be lost, the Heritage Foundation of Newfoundland and Labrador established the Fisheries Heritage Preservation Program with five pilot projects in 2002. The Fisheries Heritage Preservation Program was designed as a granting program to help restore and rebuild traditional wooden fishing buildings. Small financial grants were made available, ranging from \$500 to \$2000 per property, or up to \$10,000 for community-based projects involving multiple structures. Priority was given to communities which had not received heritage funding in the past. The pilot project was a success, and the program was expanded from 2002 onwards, eventually winding down in 2014. Funding was directed to individuals, communities and non- profit groups to restore stages, stores, net lofts, and other buildings associated with the Newfoundland and Labrador fishery. Assistance was provided for the preservation and restoration of heritage features using original materials.

“The Fisheries Heritage Preservation Program has proven to be one of our most popular and successful programs. Indeed, the results of the preservation program are very impressive,” says George Chalker, Executive Director with HFNL.

Since 2002, the program has disbursed over \$450,000 to help restore the vernacular architecture of the Newfoundland and Labrador fishery. The majority of these grants have been for \$2000 or less. The program has funded over 270 projects in 40 communities, resulting in the restoration of hundreds of fisheries buildings. The buildings restored were worked on, in most instances, by fishermen and their families, and so what has also been preserved, alongside the buildings themselves, has been a unique set of traditional skills and knowledge around construction methods and materials.

